

東京大学

英語

問題

2019年度入試

- 【学部】 教養学部、法学部、経済学部、文学部、教育学部、理学部、工学部、農学部、医学部、薬学部
- 【入試名】 前期日程
- 【試験日】 2月26日
- 【試験時間】 120分



「過去問ライブラリーは、(株) 旺文社が刊行する「全国大学入試問題正解」を中心とした過去問、研究・解答(解答・解説)を掲載しています。本サービスに関する知的財産権その他一切の権利は、(株) 旺文社または各情報提供者に帰属します。本サービスに掲載の全部または一部の無断複製、配布、転載、譲渡等を禁止します。各設問に対する「研究・解答」は原則として旺文社が独自に作成したものを掲載しています。掲載問題のうち★印を付したものは、著作権法第67条の2第1項の規定により文化庁長官に裁定申請を行った上で利用しています。

裁定申請日 【2017年】 8/1 【2018年】 4/24、9/20 【2019年】 6/20 【2020年】 5/14、6/1

- 1 (A) 以下の英文を読み、ヨーロッパで生じたとされる変化の内容を70～80字の日本語で要約せよ。句読点も字数に含める。

In pre-industrial Europe, child labor was a widespread phenomenon and a significant part of the economic system. Until and during the nineteenth century, children beyond six years of age were required to contribute to society according to their abilities. From about the age of seven, they began a slow entry into the world of work, a world inhabited by both adults and children. The concepts of education, schooling, and protection against hazards were rare or entirely absent. In the early nineteenth century, children were also mostly viewed as the personal property of their parents, with few or no legal rights. Parents, mainly fathers, were given unlimited power and control over them and were allowed to treat them as they wished; physical punishment was almost universal and socially accepted.

This situation began to change as the nineteenth century progressed. Particularly in the half-century from 1870 to 1920, the rights of children in relation to parents, employers, and others expanded in the form of legal protection. Gradually, children began to be perceived as a separate category and not simply as the property of adults. The view that children have no more than economic value began to change and be replaced by the perception that they are a unique group that society has the responsibility to support and protect from the various dangers they face.

Another change in this period was the protection of children from parental abuse and neglect, which were subjected to intense scrutiny and challenged increasingly by government authorities. In 1889, both France and Great Britain passed laws against cruelty to children, including that caused by their parents. The nation became the defender of children's rights. The child's right to protection then led to the right to provision of various sorts, with the national government responsible for providing services. Health care, acceptable housing, and playgrounds — together with freedom from work and access to public schooling — emerged as elements of children's rights.

- (B) 以下の英文を読み、(ア)、(イ)の問いに答えよ。なお、文章中の linguistic という単語は「言語の」、linguist は「言語学者」を意味する。

Music is a universal language. Or so musicians like to claim. “With music,” they’ll say, “you can communicate across cultural and linguistic boundaries in ways that you can’t with ordinary languages like English or French.” On one level, this statement is obviously true. You don’t have to speak French to enjoy a piece of music written by the French composer Claude Debussy. (1) That depends on what you mean by “universal” and what you mean by “language.”

Every human culture has music, just as each has language. So it's true that music is a universal feature of the human experience. At the same time, both music and language systems vary widely from culture to culture. Nevertheless, no matter how strange a foreign musical system may seem, studies show that people are pretty good at detecting the emotions conveyed in unfamiliar forms of music — that is, at least the two basic emotions of happiness and sadness. (2) For example, higher pitch, more variations in pitch and rhythm, and faster tempo convey happiness, while the opposite conveys sadness.

Perhaps, then, we are born with a musical sense. But language also has melody, which linguists call prosody. Exactly these same features — pitch, rhythm, and tempo — are used to convey emotion in speech in a way that appears to be universal across languages. Listen in on a conversation in French or Japanese or some other language you don't speak. You won't understand the content, but you will understand the shifting emotional states of the speakers. She's upset, and he's getting defensive. Now she's really angry, and he's backing off. He pleads with her, but she isn't convinced.... We understand this exchange in a foreign language because we know what it sounds like in our own language. Likewise, when we listen to a piece of music, either from our culture or from another, we recognize emotion on the basis of melodic features that mirror universal prosodic features. (3)

But is music a land of language? Again, we have to define our terms. (4) Biologists talk about the “language of bees,” which is a way to tell fellow bees about the location of a new source of food. People talk about the “language of flowers,” through which they can express their intentions. “Red roses mean... Pink carnations mean... White lilies mean...” And then there's “body language.” By this we mean the gestures, movements, and facial expressions we use to convey emotions, social status, and so on. Although we often use body language when we speak, linguists don't consider it a true form of language. Instead, it's a communication system, just as are the so-called languages of bees and flowers.

By definition, language is a communication system consisting of a set of meaningful symbols (words) and a set of rules (syntax) for combining those symbols into larger meaningful units (sentences). While many species have communication systems, none of these counts as language because they lack one or the other component. The alarm and food calls of many species consist of a set of meaningful symbols, but they don't combine those symbols productively according to rules. Likewise, bird song and whale song have rules for combining elements, but these elements aren't meaningful symbols. Only the song as a whole has (ア).

Like language, music has syntax — rules for ordering elements, such as notes, chords, and intervals, into complex structures. (5) Rather, it's the larger structure — the melody — that conveys emotional meaning. And it does that by mirroring the prosody of speech.

Since music and language share features in common, it's not surprising that many of the brain areas that process language also process music. (6) We tend to think that specific areas of the brain are tied exclusively to specific functions, but any complex behavior, whether language or music or driving a car, will recruit contributions from many different brain areas.

Music certainly isn't a universal language in the sense that you could use it to express any thought to any person on the planet. But music does have the power to evoke basic feelings at the core of the shared human experience. It not only crosses cultures, but it also reaches deep into our evolutionary past. And in that sense, music truly is a universal language.

(ア) 空所(ア)に入れるのに最も適切な単語 1 語を同じページの本文中から抜き出し、その単語を記入せよ。〔編集部注：同じページとは第 4 段落冒頭から第 7 段落第 3 文 are tied までを指す〕

(イ) 空所(1)~(6)に入れるのに最も適切な文を以下の a)~h)より一つずつ選べ。ただし、同じ記号を複数回用いてはならない。

- a) But is music really a universal language?
- b) But is the opposite true, that is, is language a universal music?
- c) But this doesn't mean that music is language.
- d) In this sense, music really is a universal system for communicating emotion.
- e) Specific features of music contribute to the expression of these emotions.
- f) We, including scientists, often use "language" to mean "communication system."
- g) We usually do not define "language" as "communication."
- h) Yet none of these elements has significance on its own.

2 (A) 新たに祝日を設けるとしたら、あなたはどのような祝日を提案したいか。その祝日の意義は何か。また、なぜそのような祝日が望ましいと考えるのか。60~80語の英語で説明しなさい。なお、この場合の祝日は、国民のための祝日でもよいし、国内外の特定の地域、もしくは全世界で祝うようなものでもかまわない。

(B) 以下の下線部を英訳せよ。

世界中でプラスチックごみを減らす動きが活発だ。食品などのプラスチック製容器や包装をなくしたり、レジ袋を有料化したりするのはもっとも容易にできることだろう。それらを紙製品や生分解性の素材に変えたりする動きも目立つ。しかし、もっとも重要なのは、プラスチックごみによってかけがえのない自然環境を汚染しているのは私たち自身であると、私たちひとりひとりが日々の暮らしのなかで自覚することである。とはいえ、そうした意識改革が難しいことも確かで、先日もペットボトルの水を買った際に、水滴で本が濡れてはいけなと、ついレジ袋をもらってしまった。★

3 (リスニング問題・解答)省略

- 4 (A) 以下の英文の段落(22)~(26)にはそれぞれ誤りがある。修正が必要な下線部を各段落から一つずつ選べ。
- (22) The old-fashioned stereotype that women are (a)not suited by nature at mathematical study (b)suffered a major blow in 2014, when Maryam Mirzakhani became the first woman to receive the Fields Medal, math's most prestigious award. An equally important blow was struck by an Italian mathematician, Maria Gaetana Agnesi, born three hundred years ago. Agnesi was the first woman to write a mathematics textbook and to be (c)appointed to a university chair in math, (d)yet her life was marked by paradox. (e)Though brilliant, rich and famous, she eventually chose a life of poverty and service to the poor.
- (23) Born May 16, 1718, in Milan, Agnesi was the eldest of her wealthy father's twenty-one children. As she grew up, her talents shone, particularly in the study of languages. (a)In part to give her the best education possible, her father invited (b)leading intellectuals of the day to the family's home. When Agnesi was nine, she repeated from memory a Latin speech, (c)likely composed by one of her tutors, in front of her father's guests. The speech condemned the widespread prejudice against educating women in the arts and sciences, (d)which had either been grounded in the view that a life of managing a household would require no such learning. Agnesi presented a clear and convincing argument that women should be free to pursue (e)any kind of knowledge available to men.
- (24) Agnesi eventually became (a)tired of displaying her intellectual abilities in public and (b)expressed a desire to retire from the world and to (c)dedicate her to a religious life. When her father's second wife died, however, she (d)assumed responsibility for his household and the education of her many younger brothers and sisters. Through this role, she (e)recognized the need for a comprehensive mathematics textbook to introduce Italian students to basic methods that summarized recent mathematical discoveries.
- (25) Agnesi found a special appeal in mathematics. Most knowledge acquired from experience, she believed, is prone to error and open to dispute. From mathematics, however, (a)come truths that are wholly certain. (b)Published in two volumes in 1748, Agnesi's work was titled the *Basic Principles of Analysis*. It was composed not in Latin, (c)as was the custom for great mathematicians such as Newton and Euler, but in Italian, to (d)make it more accessible to students. Agnesi's textbook was praised in 1749 by the French Academy: "It took much skill and good judgment to (e)reduce almost uniform methods to discoveries scattered among the works of many mathematicians very different from each other."
- (26) (a)A passionate advocate for the education of women and the poor, Agnesi believed that the natural sciences and math should play an important role in an educational curriculum. As a person of deep religious faith, however, she also believed that scientific and mathematical studies must be (b)viewed in the larger context of God's plan for creation. When her father died in 1752, she was free to answer a religious calling and devote the rest of her life to her other great passion: service to the poor. Although few remember Agnesi today, her pioneering role in the history of mathematics serves as (c)an inspiring story of triumph over gender stereotypes. She helped to clear a path for women in math (d)for generations to follow. Agnesi excelled at math, but she also loved it, perceiving (e)in its mastery of an opportunity to serve both her fellow human beings and a higher order.
- (B) 以下の英文を読み、下線部(ア), (イ), (ウ)を和訳せよ。なお、文章中の Fred は、著者の両親が飼っている大型のリクガメの名前である。

Last July, I went to Honolulu to meet Fred and to spend the summer with my parents. My parents and I have a warm relationship, even though, or perhaps because, I don't speak to or visit them frequently; until my most recent trip there, the previous July, I hadn't seen them in six years. I live in New York, and they live in Hawaii, and (ア)while it is true that traveling to the islands requires a certain commitment of time, the real reason I stayed away is that there were other places I wanted to visit. Of all the gifts and advantages my parents have given me, one of the greatest is their conviction that it is the duty of children to leave and do what they want, and the duty of parents not just to accept this but to encourage it. When I was 14 and first leaving my parents — then living in East Texas — to attend high school in Honolulu, my father told me that any parent who expected anything from his child was bound to be disappointed, because (イ)it was foolish and selfish to raise children in the hope that they might someday pay back the debt of their existence; he has maintained this ever since.

(ウ)This philosophy explains their love for a pet that, in many ways, contradicts what we generally believe a pet should be. Those of us with animals in our lives don't like to think of ourselves as having expectations for them, but we do. We want their loyalty and affection, and we want these things to be expressed in a way that we can understand. Fred, however, provides none of these things. Although he is, in his way, friendly, he is not a creature who, you feel, has any particular fondness for you.

5 以下の文章を読み、(A)～(D)の問いに答えよ。なお、文章中の stratocumulus という単語は「層積雲」を意味する。

Gavin Pretor-Pinney decided to take a break. It was the summer of 2003, and for the last 10 years, in addition to his graphic-design business in London, he and a friend had been running a magazine called *The Idler*. This title suggests “literature for the lazy.” It argues against busyness and careerism and for the value of aimlessness, of letting the imagination quietly run free. Pretor-Pinney anticipated all the jokes: that (A) he’d burned out running a magazine devoted to doing nothing, and so on. But it was true. Getting the magazine out was tiring, and after a decade, it seemed appropriate to stop for a while and live without a plan — to be an idler himself in a positive sense and make space for fresh ideas. So he exchanged his apartment in London for one in Rome, where everything would be new and anything could happen.

Pretor-Pinney is 47, tall and warm, with a grey beard and pale blue eyes. His face is often bright, as if he’s being told a story and can feel some terrific surprise coming. He stayed in Rome for seven months and loved it, especially all the religious art. One thing he noticed: the paintings he encountered were crowded with clouds. They were everywhere, he told me recently, “these soft clouds, like the sofas of the saints.” But outside, when Pretor-Pinney looked up, the real Roman sky was usually cloudless. He wasn’t accustomed to such endless, blue emptiness. He was an Englishman; he was accustomed to clouds. He remembered, as a child, being charmed by them and deciding that people must climb long ladders to harvest cotton from them. Now, in Rome, he couldn’t stop thinking about clouds. “I found myself (ア27) them,” he told me.

Clouds. They were a strange obsession, perhaps even a silly one, but he didn’t resist it. He went with it, as he often does, despite not having a specific goal or even a general direction in mind; he likes to see where things go. When Pretor-Pinney returned to London, he talked about clouds constantly. He walked around (ア28) them, learned their scientific names, like “stratocumulus,” and the weather conditions that shape them and argued with friends who complained they were gloomy or dull. He was realizing, as he later put it, that “clouds are not something to complain about. They are, in fact, the most dynamic and poetic aspect of nature.”

Slowing down to appreciate clouds enriched his life and sharpened his ability to appreciate other pockets of beauty (ア29) in plain sight. At the same time, Pretor-Pinney couldn’t help noting, (B) we were entering an era in which we were losing a sense of wonder. New, supposedly amazing things bounced around the internet so quickly that, as he put it, we can now all walk around with an attitude like, “Well, I’ve just seen a panda doing something unusual online — what’s going to amaze me now?” His passion for clouds was teaching him that “it’s much better for our souls to realize we can be amazed and delighted by what’s around us.”

At the end of 2004, a friend invited Pretor-Pinney to give a talk about clouds at a small literary festival in South West England. The previous year, there were more speakers than people in the audience, so Pretor-Pinney wanted an interesting title for his talk, to draw a crowd. “Wouldn’t it be funny,” he thought, “to have a society that defends clouds against the bad reputation they get — that stands up for clouds?” So he called it “The First Annual Lecture of the Cloud Appreciation Society.” And it worked. Standing room only! Afterward, people came up to him and asked for more information about the Cloud Appreciation Society. They wanted to join the society. “And I had to tell them, well, I haven’t really got a society,” Pretor-Pinney said. So he set about (ア30) one.

He created a simple website with a gallery for posting photographs of clouds, a membership form and a bold manifesto. (“We believe that clouds are unjustly insulted and that life would be infinitely poorer without them,” it began.) He also decided to charge a membership fee and issue a certificate in the mail. He did these things because he recognized that joining an online Cloud Appreciation Society that existed in name only might appear ridiculous, and he wanted to make sure that it did not seem (イ).

Within a couple of months, the society had 2,000 (ア31) members. Pretor-Pinney was surprised and delighted. Then, Yahoo placed the Cloud Appreciation Society first on its 2005 list of Britain’s “Wild and Wonderful Websites.” People kept clicking on that link, which wasn’t necessarily surprising, but thousands of them also clicked through to Pretor-Pinney’s own website, then paid for memberships. Other news sites noticed. They did their own articles about the Cloud Appreciation Society, and people followed the links in those articles too. Previously, Pretor-Pinney had proposed writing a book about clouds and had been rejected by 28 editors. Now he was an internet sensation with a large online following; he got a deal to write a book about clouds.

The writing process was (ア32). On top of not actually having written a book before, he demanded perfection of himself, so the work went slowly. But *The Cloudspotter’s Guide*, published in 2006, is full of joy and wonder. Pretor-Pinney surveys clouds in art history, poetry, and modern photography. In the middle of the book, there’s a cloud quiz. Question No. 5 asks of a particular photograph, “(C) _____ stratocumulus?” The answer Pretor-Pinney supplies is, “It is pleasing for whatever reason you find it to be.”

The book became a bestseller.

- (A) 下線部(A)に関して, “all the jokes” の例であることがわかるように, その内容を日本語で説明せよ。
 (B) 下線部(B)の内容を本文に即して日本語で説明せよ。
 (C) 下に与えられた語を正しい順に並べ替え, 下線部(C)を埋めるのに最も適切な表現を完成させよ。

about is it layer of pleasing so that's this what

- (D) 以下の問いに解答し, その答えとなる記号を選べ。
- (ア) 空所(㉗)~(㉚)には単語が一つずつ入る。それぞれに文脈上最も適切な語を次のうちから, 一つずつ選べ。ただし, 同じ記号を複数回用いてはならない。
- a) admiring b) disturbing c) exhausting d) hating e) hiding
 f) ignoring g) inventing h) missing i) paying j) recovering
- (イ) 空所(イ)に入れるのに最も適切な単語を次のうちから一つ選べ。
- a) cloudy b) expensive c) lazy d) pointless e) serious
- (ウ) 本文の内容と合致しないものはどれか。一つ選べ。
- a) It was not until he went to Rome that Pretor-Pinney found clouds attractive.
 b) Pretor-Pinney learned a lot about clouds after he came back to London, which helped him write *The Cloudspotter's Guide*.
 c) Pretor-Pinney's Cloud Appreciation Society drew people's attention quickly.
 d) Pretor-Pinney's talk about clouds at a small literary festival turned out to be exceptionally successful.
 e) Pretor-Pinney was busy both when co-editor of *The Idler* and when founder of the Cloud Appreciation Society.